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VOLUME 10

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35 CENTS

NUMBER 2

ADVERTISERS

ASSOCIATIONS

- 21 Cecchetti Council of America
- 23 Chicago National Association of Dance Masters
- 19 Dance Masters of America Inc.
- 29 Dance Masters of America Club 1
- 27 Dance Masters of America Club 13

MISCELLANEOUS

- 23 Jay Dance Notation
- 17 Dance Caravan

RECORDINGS, DANCE

- 27 Choreo Records
- 33 Pacific Dance Records Distributors
- 13 Russell Records
- 23 Statler Records
- 15 Stepping Tones
- 29 Windsor Records (Ballroom)

ROUTINES BY MAIL

- 31 Eva Varady

SUPPLY HOUSES, THEATRICAL

- 13 A & L Theatrical Supply Co.
- 31 Art Stone Dance Supplies
- 36 Capezio
- 23 Dorothy Rehearsal Romper Co.
- 25 Lew Serbin Dance Art Co.

INDEX

- 4 EUGENE LORING (Interview)
- 11 THE DANCE LESSON (Fiction) Phyllis Fowler
- 13 SAN FRANCISCO DANCE BEAT Richard Seymour
- 20 A NEW DAWN FOR THE SAN FRANCISCO BALLET Richard Seymour
- 24 ARE YOU MANAGEMENT MATERIAL? (Off-Beat)
- 30 OUR READERS WRITE
- 31 NEWS BRIEFS
- 35 DANCE TEACHERS' ASSOCIATIONS
- 38 SKY KING'S SITTING GIVES ADVICE (Teen-agers, Off-Beat)
- 41 KNOW YOUR BALLROOM DANCING Thomas & Rogers

THE COVER

Richard Carter and Sally Bailey with San Francisco Ballet Company's corps de ballet.

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an informal interview with

EUGENE LORING



This is the twenty-second in a series of interviews with famous persons from the world of dance. Eugene Loring was interviewed on August 11, 1958, at the Dance Masters of America, Inc., Convention in Los Angeles, where he was guest instructor.

Q. Mr. Loring, I'd like to begin this interview by asking a question that has long piqued my curiosity and that is, how did you come to choreograph Saroyan's "The Great American Goof"? Did Saroyan contact you?

A. No, When Ballet Theatre first began, they wanted a ballet from me but we couldn't agree on any one of the ideas. For a long time I'd had in the back of my mind doing a ballet in which the dancers spoke, however, I didn't think that the ballet companies at that time were ready for such an undertaking. I felt it would be too experimental for them. However, when I mentioned the idea to them, I also said that I wanted Saroyan to write it, they were very enthusiastic.

When we got in touch with Saroyan, he also became very excited about the whole idea and that's how he came to write this particular ballet.

Q. Although I've done considerable research on you as well as on this particular ballet and as a consequence am fairly well versed on the critic's reaction to "The Great American Goof" I wonder if you would tell me what your personal opinion of this ballet is. Do you feel it was the success it should have been?

A. No I don't. It was a noble experiment, but you must realize that it was done eighteen years ago when people didn't understand as much about dancing as they do now. Also the dancers spoke lines, which was a completely new idea at

that time, but it is used much more now. The scenery was very new, the music was very new. I think the whole thing was just too new all around for people to be able to absorb and understand it. Then too, the dancers weren't really ready for that kind of thing. I don't mean to say that the audience was the only thing not ready, it was just too soon for that kind of undertaking.

Q. Was that the first time such a thing had been done in ballet, that is with spoken lines?

A. Yes, as far as I know. Of course there have been ballets with narration. Peter and the Wolf for example, however, the dancers themselves don't speak the lines.

Q. Do you feel that it is practical to conceive a ballet in which the dancers speak lines?

A. Well, I'd say that it can be an exciting way of presenting dance 'theatre'. It isn't merely the idea of making people speak lines, it's a matter of an interesting idea. Dancing cannot say what words can say and words cannot say what dancing can say. In other words they must compliment each other, but not attempt to do the job of one another. For this reason I think it is a new and interesting way of presenting an idea.

Q. Did you have free reign in creating "The Great American Goof" or did the author intercede in any way?

A. Saroyan never saw it. It was always done at a time when it was inconvenient for him to be there. No, he never bothered me about it one bit.

Q. After the ballet was completed did he make any comments to you as to how he felt about it?

A. As I've said he never saw it at all. But I think that he must have received favorable word because later on he asked me to play the lead in his play "The Beautiful People", which I did.

Q. Have you ever thought of doing another ballet on that same theme?

A. Yes. I have one such ballet very specifically in mind but at this time I don't think it is a good idea to talk about it.

Q. Is it true that you first began your professional career as an actor, rather than as a dancer?

A. That's right. I belonged to a little theatre group in Milwaukee, Wisconsin called the Wisconsin Players. I studied dancing

to become a better actor and also because of my size.

Q. At what age did you actually take up the study of dancing?

A. At nineteen. It was at the time when Lincoln Kerstein and Balanchine were starting the American Ballet Company that someone observing one of our productions suggested that I go to New York to audition for this ballet company. So I went and got in because I could act. I was kind of a lyrical actor. I could move about as well as I could do character parts.

Q. Perhaps I'm out of line interjecting my personal thoughts at this point, but it would seem to me, judging from your background, that you must have actually had an inherent love for the dance right from the beginning?

A. That's quite right. Ever since I was a small child I'd wanted to dance, but I came from a family that didn't have the means to give me that kind of education. Besides, it was something that a boy didn't study in those days, and especially in a city like Milwaukee. As a consequence I took up acting. However, I think there is no real separation between acting and dancing.

Q. Getting back to the play "The Beautiful People", was it comparatively successful?

A. No. Although it did run about four months in New York in 1941 which wasn't a bad run. However, I don't think you would call it a smash hit by any means. It was an artistic hit.

Q. How did your Fellowship with the American Ballet come about?

A. That came about through my audition with Kerstein and Balanchine as I previously mentioned.

Q. Your "Billy The Kid" which is considered one of this country's finest ballets was created in 1938. Where was it premiered?

A. In Chicago at the Chicago Opera House.

Q. What gave you the idea for this ballet?

A. Well, I must credit Lincoln Kerstein. He gave me a book called "The Life of Billy the Kid" and said: 'Why don't you read this and see if you can make a ballet out of it?' After reading it I told him that I felt it could be done providing it was done in the style of Wilder's "Our Town". He agreed and we did it.

Q. It goes without saying that you must have had yourself in mind when you created the role of Billy.

A. Yes. It was perfect for me, because he was short and well, it was just a natural for me.

Q. What year did you organize your Dance Players?

A. In 1942, in New York City.

Q. Would you mind naming a few of today's famous dancers who have appeared with the original Dance Players?

A. Janet Reed, Joanne McCracken, Michael Kidd, John Butler, Zackery Solov, and offhand I just can't recall any others.

Q. What brought the Player's demise?

A. Actually, it was only organized to show for one season. That was its purpose. It did run for a year and a half. However, we thought that if there was ample interest we would have gone on. It's very difficult in this country to start a company, book it and keep it going. It's better to be a part of a larger company than to have a little company. At least that's how it was in the days of the Dance Players.

Q. When did you begin your motion picture career?

A. Right after I disbanded the Dance Players.

Q. What are some of the pictures for which you have done the choreography?

A. Yolanda and the Thief, and the more recent ones are Silk Stockings and Funny Face with Fred Astaire, and many others.

Q. In motion picture choreography do you run up against a great many restrictions?

A. Each medium is different. The demands of the producers are different.

Q. Do you enjoy doing motion picture choreography?

A. If the assignment is interesting I like motion picture choreography very much.

Q. Of all your choreographic mediums, do you have any one preference?

A. None other than it must be an interesting project.

- Q. Speaking of projects, which of your endeavors are you the most interested in today?**
- A.** One project which is very important in my life is the American School of Dance which I run here in Hollywood.
- Q. I thought it was the American School of Ballet.?**
- A.** No, its called the American School of Dance because it embraces all forms of theatrical dance and not just one.
- Q. Do you think there is more interest in the field of dance today than say there was in the forties?**
- A.** Oh yes. There is not only a great deal more interest in dance, there is a much better understanding of it. You must remember that twenty-five years ago there was no American ballet company of any kind. Now we have two major ones as well as several minor ones. People have seen more dancing because of television and motion pictures and because of these mediums they are more intelligent about it. They have also seen great ballet companies come to this country from other countries. Today, for example, it is easier to do things in motion pictures that have quality rather than mere excitement. I recall that when I first started in pictures, one almost had to educate the producers about dancing. Now both the writers and producers know more about dance.
- Q. Where are the greatest opportunities for aspiring dancers, in Hollywood or in New York?**
- A.** Work opportunities are much greater in New York. There are more shows, concerts and an unlimited amount of picture and television work as well as ballet companies one can join. Unfortunately this is not true in Hollywood.
- Q. For the benefit of our dance teacher readers would you mind telling what the American School of Dance charges on an average for class lessons?**
- A.** The average is about a dollar and a half.
- Q. What about private lessons?**
- A.** We discourage private lessons. We feel that a student gets a great deal more out of a class lesson. As a matter of fact I only suggest private lessons when there is a particular problem of some kind. I just don't believe in private lessons as such.
- Q. Would you mind telling our readers why you feel a student gets more out of class lessons, than out of private?**



-
- A. First of all, unless there is a problem that needs correction, they don't get the benefit of observing other dancers doing the work. They don't get the benefit of criticism that a teacher might give other students. Private students have no opportunity to try things that a teacher might give during a class lesson. Then too, there isn't the exhilaration that one receives in taking with a group. In other words a private lesson doesn't give one that buoyancy, that lifting of the spirit which I think is an important part of teaching and learning.
- Q. In closing is there any special project you have in mind or would like to do that you care to mention?
- A. There are many things I'd like to do, but I don't like to prophecy. I just sort of let myself be guided by, well, fate or God, you might say.

END

Opening of Vienna's annual Opera Ball".



Opera House is built along the traditional line used in the schools of Moscow and Leningrad. There is a frequent exchange of students, choreographers and also guest appearances of stars. The Ballet itself tours frequently in Poland, Russia, Czechoslovakia and occasionally also in Viet Nam, Korea and China.

The productions are lavish, the repertoire accents heavily Hungarian works such as those of Bartok and Kodaly, with Russian Ballets coming a second close and of course the classics. Training facilities are on the highest possible level, pay is good and holidays offered free of charge at a mountain or lake camp belonging to the opera, exclusively for their employees.

TRUDY GOTH

The Dance Lesson

by
Phyllis Fowler

(Vignette)

Patti helped her mother push against the heavy doors that opened into the club-house ball room where the dance lessons took place each week. The child's serious face was transformed as they passed through the door way. Her dark eyes burned with eagerness.

"Don't be in such a hurry, Patti." Her mother cautioned the brown-haired girl beside her. They entered the gymnasium-like room where a crowd of young girls clustered about a tall woman in a blue leotard. The children's shrill voices echoed in the vast room.

"Quiet, girls!" Mrs. Waverly pressed her forefinger against her lips. "Let's welcome Patti." She pushed through the hovering youngsters, and with them following her wake, walked with quick strides to where Patti stood with her mother.

"Well, how's our little ballerina Princess today?" The warmth of Mrs. Waverly's greeting flowed over the silent child. Her cheeks turned pink and she glanced shyly from face to face at the group of smiling children.

"We've all been waiting for you, Patti. Hurry along now for practice." The dance instructress motioned toward the center of the

room. "Karen, bring the stool from the stage for Patti's throne. The rest of you form a big circle." She swept her long arms in an arc about the spot where the stool would be placed.

Patti fumbled with the buttons of her coat. As she released each one, the stiff tulle of her pink ballerina costume burst from the confinement of the coat sheath like the petals of a full blown rose. By the time her mother slipped the coat from her shoulders the stage was set for her entrance into the "throne room of the dancing princess."

Patti sat on the low white stool. She caressed her bouffant tulle skirt. The girls in their colorful leotards waited in a circle about her. The music started and in unison they began the movements of the dance.

The child on the stool lifted her face as the soft strains of music filled the room. The tenseness about her delicate mouth disappeared and her lips turned up in a wistful smile. For a moment she closed her eyes when the melody swelled and the tempo of the dancers increased, and her small face became radiant.

Slowly she raised her arms to a circle above her head and her body began to sway in time to the music. Enraptured, she bent and turned and dipped while the dancers swirled and leaped. At last they formed a procession to her throne where they acknowledged her rule with deep curtsies.

Patti, in a world of fantasy, blew kisses to her bowing subjects. She waved her slender hands over them and bestowed on each a queenly smile.

The music rose to a climax and the children circled and turned. At the end Patti lowered her hands, palms upward, in her lap

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and nodded her head for a final gesture. Her eyes were bright, and seeking out her mother in the small cluster of waiting women, they exchanged secret smiles.

An hour slipped by. The dance lesson was over. The mother picked up a pair of small hand crutches and carried them to the center of the room where Patti sat. She helped her daughter step down from the stool. Neither one heard the clank of the steel braces that encircled the thin legs of the little girl, for happiness crowds back such sounds. Patti threw her arms around her mother.

"Oh, Mama," her voice was vibrant, "my dancing lesson is the most wonderful thing in the whole world."



"HAVE RECORDS, WILL TRAVEL"

Rickey Holden, square dance caller from Wilmington, Delaware, left in mid-January for a second world tour of countries in Asia, Africa and Europe. He'll be teaching square and other dances to people of the countries involved.

The tentative itinerary includes Japan, Korea, Taiwan, Hong Kong, Philippines, Viet-Nam, Singapore, Malaya, Borneo, Thailand, Burma, Ceylon, India, Pakistan, Jordan, Iran and Egypt. He is due back in the U. S. about October, 1961.

Holden is reported to be the most widely traveled professional square and folk dance leader in the world. In August, 1958, he completed his first tour around the world, having traveled over 46,000 miles in ten months and taught over 18,000 people in 30 countries in Asia, Africa and Europe. This past summer he spent two and a half months in Europe, and this fall he was in Cuba and Mexico. To date he has visited a total of 53 different nations.

Rickey Holden plans to call at least one square dance in every country program on this trip.

For Rickey, the language problem won't be too formidable as he speaks fifteen languages — twenty words in each language.



Richard Seymour

San Francisco Ballet Company opened its ambitious, six-performance Christmas Season at the Opera House December 19 with performances of the lavish "Beauty and the Beast" and Lew Christensen's scintillating new piece to Boccherini music, "Sinfonia." The new ballet is full of the captivating type of choreography which Christensen has used so successfully in his latest creations. These works are ballets to enjoy — for their sheer dance beauty, zest and purity — and not to criticize. Indeed the only points to be discussed about such a work as "Sinfonia," would be concerned with how a dance composition can come as close as this one does to ideal abstract ballet poetry of movement and beauty of overall form.

Christensen's genius for composing balletic movement — dance movement—with such solid grasp of technique, such musical know-

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how, such tasteful, meaningful and joyful choreographic brush-strokes of controlled color and shading in steps and phrases is staggering. Music for the eyes, and such sublime music! If dancers' bodies are ever able to sing Christensen's choreography will provide not only the song, but also the impetus—the inspiration—for their singing. "Sinfonia" is rich in that quality which modern dancers seem always to be asking of ballet, namely, "content." The piece shouts out, although never literally, "freedom." Freedom of body, of the spirit and of self. Freedom to be joyful in, to dance in and to live in—that is the music of "Sinfonia."

"Beauty and the Beast" took on a definitely substantial appear-

ance from a strict choreographic, spectacle, viewpoint upon my seeing it two days running and scrutinizing the beautiful work in detail. Somewhat hidden behind the lushness and grandeur of the ballet's physical setting exists some very sound choreography, especially the handling of the pas de deux work for both the beauty-beast sequences and for the beauty-prince pas de deux.

There exists a very sound relationship between the choreography and the story line. Christensen has created an original, and artistically stimulating, version of the beauty-beast theme by defining his humanness as a certain type and by making a fascinating choreographic interpretation of beastliness. The beast in this "Beauty and the Beast" is really the beauty of the piece.

Richard Carter dances the role (in a superb costume by the designer of "Beauty and the Beast,"

Tony Duquette) in thoroughly compelling fashion. The beast's grotesque, pawing attempts to grasp hold of Jocelyn Vollmar's delicately defined "Beauty" in the pas de deux are at the last moment turned from passion-crazed, clumsy thrusts into sensitive, typically classical, holds and supports which the female dancer needs from her partner in order to develop her ballerina role in the classic pas de deux style. The choreography for all the rest of the beasts and wildlife, particularly the stags, is magnificent. The "human" dancing in the grande finale is something of a come-down from the bold, dignified and pure power of the beast's choreography. For the pas de deux of the prince and beauty at the last Christensen has devised the most stirring and noble male dancer choreography for Richard Carter to dance as the prince that I can remember ever seeing. Christen-



Jocelyn Vollmar

sen and Tchaikowsky take the prince through his dashing variation that has an infinitely fine princely quality about it. Carter is good enough in technique to tackle the job and does it excitingly and adeptly. If only he would concentrate on himself in his dancing, Carter could do an even better job by combining his excellently trained body with the professional polish that could easily be his. There is no reason why a dancer with his training should have to spoil his line in the air as Carter does. He is past needing to tighten up shoulders in order to execute turns en l'air, etc. These are the problems of a dancer without training and good elevation. Carter has a super-abundance of both. His problem would, then, seem to be lack of concentration. On the whole the dancers of the company are superb in "Beauty."

Michael Smuin, who, like all the men in the company, has excellent technique, brings great individuality and intelligence to his roles. Kent Stowell has startling elevation — his double tours en l'air in the "rose waltz" make one gasp—and he has a handsome appear-

ance onstage. Jocelyn Vollmar gives a beautiful performance to the thoughtfully feminine choreography of her role as the beauty. She works extremely well with Carter in both the beast and the prince sequences and helps him establish the two roles. It would seem that her type of artistry is doomed to be overlooked by all except the most discriminating students of ballet. Every moment she is doing something to further the effect and artistic merit of the production as a whole. She is painstaking and meticulous in execution, phrasing and her dramatic touches. When one has managed to realize all that is in back of her gracious subtleness her performances dazzle the onlooker even more with their brilliance and artistic integrity.

The company presented their popular "Nutcracker" on the last four programs of the season to packed houses of balletomanes and wide-eyed youngsters. As usual the production was a refreshing treat full of good dancing by just about everyone. Fiona Fuerstner did a bang-up job as the Snow Queen bringing the part an

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immediacy and forcefulness which it has never had for me before. She is a marvelous dancer and makes every step come from her brain. Sometime, let us hope soon, there will be a good, meaty ballet, in possibly the form of a modern dramatic work, which will be choreographed especially for her.

Virginia Johnson's rose in the Waltz of the Flowers was distractingly, and yet, appealingly danced. Sally Bailey, who did some nice work in "Sinfonia," also was gratifying in her Sugar Plum Fairy role. She has come close to conquering her careless approach to her dancing and her many positive qualities make more of an impression all the time. Again Carter danced brilliantly in the Cavalier role, all the time making distressing faces at the audience as if he were wondering whether or not he could do properly a difficult step which he would be doing properly except for the worried look on his face and the needlessly tightened upper body. When he is not conscious of doing something wrong, or worried about not doing something right, he is a most gratifying dancer. Some dancers have the problem of being either fair or pretty good, some the problem of being pretty good or very good, and Carter has the task, as with all the company's artists, of being either very good or very, **very** good. How wonderful it is to be able to criticize a ballet company on such a demanding level. The San Francisco Ballet is one of the few that can stand up to a test of this sort.

◀ The Polish State Ballet, or "Slask" as it is known, had a six-day run at the Opera House December 29 to January 3, and proved to be a more worthwhile group than anticipated. The company has problems to solve as they



Jocelyn Vollmar and
Roderick Drew.

have neither quite enough polish to make two-and-a-half hours of folk dancing entertaining for the casual theatre-goer, nor the necessary ingredients to satisfy folk dance purists. Still, they do not take their dancing casually and what they choose to do is smartly carried off with enthusiasm and color. Folk dance groups will ever have the problem of varying their program and stepping up their pace. They must hold the interest of the non-purists while trying to give the folk dance enthusiasts enough meat to chew on. "Slask" has neither area covered and fails by trying to put on a generally good show.

◀ The California Civic Music and Arts Foundation brings Jose Greco to the Opera House on Feb. 20 and to Oakland Auditorium Theatre the following evening. On March 20 the series has scheduled the American Ballet Co. for the Curran Theatre. . . . Paul Spier brings the Norwegian Dance Festival into

Berkeley Community Theatre Feb. 26. . . . Moss and Hayman presented Ballet Russe with guests Alicia Alonso and Igor Youskevitch at the Opera House Jan. 29-31. . . . Los Flamencos de La Bodega have moved into the new Las Cuevas Room opened for the successful group at the Spaghetti Factory Cafe.

What Makes a Ballroom DANCE CLUB a Success?

Scattered in and about San Francisco, and the Bay Area are number of Ballroom Dance Clubs. Francisco, and the Bay Area are a They are non-profit, non-professional, social clubs, organized for the express purpose of promoting and enjoying good Ballroom dancing. With one exception, the "**500 Club**" affiliated with El Patio Ballroom in San Francisco, these clubs

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all function independently. Some are incorporated, all have regular club meetings, elect officers, pay dues, and have social calendars of their dance schedules.

In other parts of the country there are doubtless other similar dance clubs or groups in other cities. They may or may not be affiliated with the local ballrooms, but one thing they all have in common—their love of ballroom dancing. And whatever their affiliations, there is a common bond which binds them together—sociability. This is the quality that sets them aside from the impersonal Public Ballroom, that knits a closer relationship between club members and guests who attend their dances.

Sociability is the personal gesture, the intimate touch, the "Will you dance with me?" that you say to a stranger. It is the welcome that you extend to the guest in your house, the non-member who attends your dances. At the public ballrooms or night clubs you dance with your own partner or clique throughout the evening. The dance club is like your family; there are no members you would not invite into your own home. Many of the guests with whom you become acquainted become a part of this big dance family. That is the purpose of a dance club—friendliness, warmth, sociability.

Some of the Bay Area Dance Clubs are: the **National Smooth Dancers, Inc.**, with chapters in central and southern California. N.S.D. was organized solely for the purpose of enjoying and promoting ballroom dancing. A club within a club is the **Terpsichoreans**, comprised of more advanced dancers. The **Albany Club**, in Albany, also enjoys ballroom dancing, as do the **Coronets**, in San

Jose and Sunnyvale. This is composed of a younger group, but their aims are the same. The **500 Club** in San Francisco has weekly lessons, occasional dinners, and sponsors Sunday afternoon dances to help raise club funds.

It is at club dances that these organizations raise funds to operate their particular group. Sociability is an indispensable commodity, for no club can function on membership fees alone, but must depend on the profits derived from their dances—and no dance can be successful without the friendly sociability of its members to its guests. To begin with the officers from the president on down, must set an example of sociability. This in turn spreads to the various committees, and ultimately the entire membership is imbued with the spirit of "Will you dance with me?" To offer one's guests good music and a good floor, or even entertainment, is not in itself enough; they want YOU. They do not ask that you dance like Fred Astaire; they are thrilled if you ask them to dance. And conversely, if you show no interest in your guests, in time, your guests will show no interest in your dance club.

Truly, sociability is the keynote to success or failure of any social dance club. In a broader sense it is the necessary ingredient of all social life. So whether at a dance, or party, at work or play, a friendly smile and outstretched hand will open the door for popularity and happiness. And it costs you nothing.

— Florence Kolos

ROYAL BALLET TO OPEN AT MET

Fonteyn as Guest Artist

The Royal Ballet (formerly Sadler's Wells) will return to the U. S. this fall for its first visit here since 1957. S. Hurok will present the famous London troupe from the Royal Opera, Covent Garden, in a four-week engagement at the Metropolitan Opera House, beginning September 11.

Dame Margot Fonteyn will perform in her new status with the company as guest artist.

The company, directed by Dame Ninette de Valois, will feature among its ballerinas Nadia Nerina, Svetlana Beriosova, Anya Linden and Annette Page.

The male contingent, again headed by Michael Some, will include Brian Shaw, Alexander Grant, David Blair, Bryan Ashbridge, Donald Macleary, Desmond Doyle, Gary Burne and Ronald Hynd. Frederick Ashton will return as associate director.

This season marks the tenth anniversary of the company's American debut. It was on October 9, 1949, that the company, then known as Sadler's Wells Ballet, made its sensational debut at the Metropolitan Opera House. It has since gone on to record-breaking tours in 1950, 1953, 1955 and, finally, in 1957, when it became known as The Royal Ballet.

A national tour is scheduled to follow the New York season. It is expected to run 16 weeks and to take the company to the West Coast and to Canada.

The repertory has not been fixed for the American tour, but it is expected that the perennial classic favorites, the full-length "Sleeping Beauty" and "Swan Lake," known in the Royal Ballet version as "Le Lac de Cygnes," will be included.

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NEW BALLROOM MAGAZINE DEBUTS

The first issue of Ballroom Dance Magazine is off the press. Published monthly and priced at 25 cents it is edited by the personable and talented Donald Duncan, who, if his past efforts with Dance Magazine are any indication, should guide the new magazine to certain success. For further information write Ballroom Dance Magazine, 231 W. 58th St., New York City.

A NEW DAWN . . . for

The San Francisco Ballet Company

By RICHARD SEYMOUR

On February 12, 1960, a "home" will have been found for what might be termed "The oldest permanent floating performing ballet company in the United States." On that date, 27 years after its inception in 1933 as the San Francisco Opera Ballet, the present day world renowned San Francisco Ballet Company — bigger, better and more robust and healthy than ballet companies are expected to be — will initiate a history-making, nine-week "Ballet Jubilant" season at the Alcazar Theatre in San Francisco.

At last, the world-traveled "dancing diplomats" can settle down to the business of enthralling hometown audiences as they have balletomanes, theatre-goers, critics, potentates and just plain people all over the world. This is not to say local audiences have not always been enchanted with their own company — indeed, in recent seasons San Francisco Ballet has been the only American company able to make a success of appearances here.

However, the company has never received the proper acclaim and royal treatment it has deserved. One reason for this has been the trying conditions under which the organization has always worked. Lack of finances, difficulty in finding a suitable theatre at the right time, location in a relatively small populated area, spotty civic backing and a host of other problems have beset the company from the first.

What matters most to the company now is that finally it will be able to present its highly touted repertoire in an excellent hometown theatre during a protracted season that will do justice to the major cultural and theatrical organization that the San Francisco Ballet Company has become. The only other season of dance in the nation comparable to the marathon proportions of "Ballet Jubilant" which will run from February 12 to May 7, would be the nine-week seasons which the New York City Ballet puts on at City Center. The company will present programs at the Alcazar Theatre on Friday and Saturday evenings, with hopes of adding more performances to weekly schedules as the season progresses. There also are plans to take the company to neighboring communities during the early part of each week of the season. Originally, plans called for an uninterrupted schedule of nine weeks, but a play booked into the Alcazar from March 20 to April 21 forced the company to split the season.

Audiences will have an opportunity to see all of company director Lew Christensen's ballets. Among them will be his latest works such as 'Sinfonia,' a remarkable, exquisite work which could come only from the ordered, incisive, musical and warmly human mind of a great creative spirit; 'Danses Concertantes,' a superb and beautifully integrated piece of ballet with a fine, handsome decor by Tony Duquette; and 'Pas de Trois,' warm, sunny and injected with fun. In addition, two brand new ballets will be premiered, and if they prove to be a continuing extension of Christensen's latest explorations into extra-imaginative, advanced areas of choreographic endeavor, then we are in for some very challenging dance experiences. Christensen's work of late — sound in conception, organic in realization and always in the classic idiom — tends to make some of the alleged experiments of modern dancers seem like kindergarten finger-painting exercises. His faithfulness in creating to musical stimulus and his interpretation of this stimulus in an unque manner within the classic framework make Christensen's ballets bold, uncompromising and vibrantly creative and unusual. Yet, his creations are filled with positive clearness, warmth, humor and solidness. As a technician Balanchine is his only peer, and that master he has overshadowed in various significant areas of the art of dance composition.

Like Balanchine, he creates visual music that has the stamp of the twentieth century. Unlike Balanchine, and therefore perhaps superior to him in this way, Christensen seems able to investigate, bring out and deal with extremely important and complex ideas and some how keep them sophisticated, uncluttered and simple in the final choreographic manifestation. His work is the consummate realization of the artistic ordering of experience into a complete and beautiful form. Christensen is a mature artist with a free mind and a company of ex-

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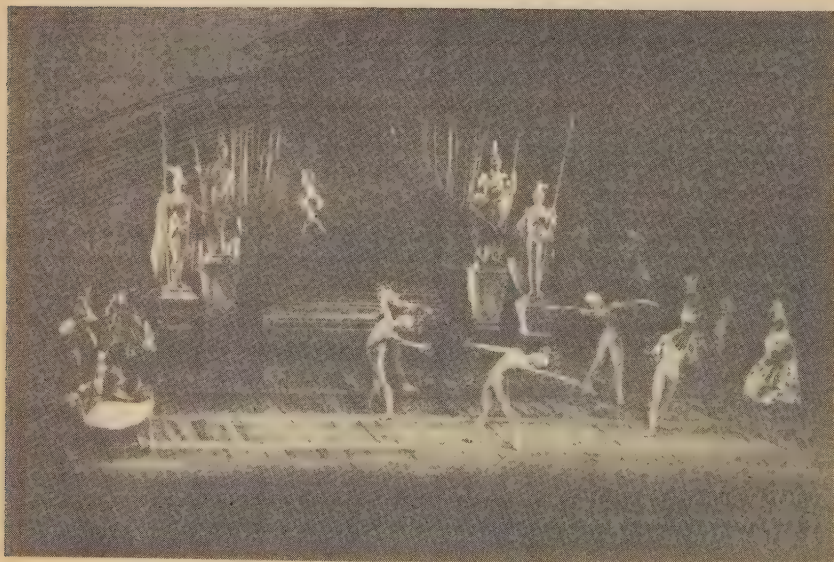
For those who enjoy good ballet, then Ballet Jubilant should be the answer. The season will begin with a special gala performance with guest artists Maria Tallchief and Jacques D'Amboise on February 12.

The repertoire for the weekend programs, on which an evening of ballet will be repeated on Friday and Saturday nights, will be:

February 19-20 — Balletino, Filling Station, Pas de Trois, Con Amore; February 26-27 — Serenade, Premiere of New Ballet, Pas de Deux, Capris; March 4-5 — Concerto Barocco, A Masque of Beauty and The Shepherd, Pas de Deux, Danses Concertantes.

March 11-12 — Sinfonia, Jinx, Pas de Trois, Con Amore; March 18-19 — Balletino, Lady of Shalott, Pas de Deux, New Ballet; April 22-23 — Danses Concertantes, A Masque of Beauty and The Shepherd, Pas de Deux, Emperor Norton.

April 29-30 — Concerto Barocco, Premiere of Second New Ballet, Pas de Trois, Capris; May 6-7 — Sinfonia, Filling Station, Pas de Deux, New Ballet.



A scene from the San Francisco Ballet Company's 'Beauty and the Beast'.

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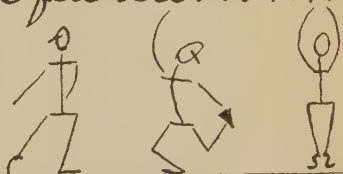
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When you read so-called Off-Beat articles such as the following, bear in mind that it makes little difference whether your job is managing a store, factory or dance studio; the same fundamental business principles apply in each instance.

Because a number of articles on the subject of business management, etc., do not specifically make mention of the word "Dance" in the text does not mean that they have no place in a publication slanted to the dance teaching profession. On the contrary, with a little ingenuity and imagination, you will discover how easily you can adapt many of their principles to your own studio operation.

—The Editors.

ARE YOU MANAGEMENT MATERIAL?

(OFF-BEAT — BUSINESS)

Would you like to be a boss?

But wait! Before you utter an emphatic **yes**, compare your qualifications with management's requirements. Though there's good money and rich satisfaction in being a manager, having a tougher job than you can handle spells only worry and failure. On the other hand, if you do have what it takes, **knowing** that you have it will help give you the incentive to sustain a drive to the top.

According to Ray H. Jordan, executive vice president of J. C. Penney Company, everyone who aspires to reach the heights of management, and this includes those in the dance profession, should ask himself 10 basic questions. These questions form the yard-stick by which all Penney store managers were measured and to which they measured up. The store's management training program stresses the importance of self reliance to prepare trainees for the key company positions of management.

Managers, whose incomes are based directly on the profits they help produce, are pretty much independent merchants operating their business to best serve their communities' needs.

In the program Penney trainees participate in all phases of management such as "merchandise managers", "sales promotion managers", "financial managers" and "personnel managers".

To see how you rate as management material, give yourself 10 points for each "yes" in the following quiz, five points for each "half-yes", and zero for each "no". Then, see the scoring table at the end.

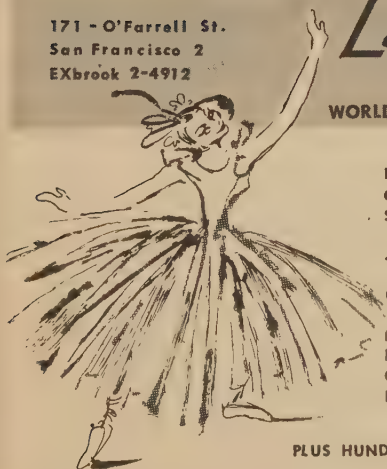
Do you like dealing with people? No quality is more important to an executive. The opinion others have for you is often a reflection of what you think about them; if you like them, they'll like you — and **work** for you! This doesn't mean that you must be friendly to the point where you fail to criticize poor efforts. It does mean, on the other hand, that your criticism should be aimed at helping your subordinate, never at merely boosting your own ego.

Do you really know your job? Doing your present job well is the only way you can advance to a better one, for past performance is what potential leaders are judged on. You'll do your job better if you know **why** you do it — just where you and your job fit into the total company picture. This will not only improve your morale but, by giving you a better grasp of the organization's set-up, prepare you for the next step up.

Do you look for better methods? Do you try to dream up ideas that will attract customers, increase sales, save the company money? Do you understand and work at the important function of finding the most efficient way to get things done?

Do you seek responsibility? If you look around for something to do when your immediate assignment is fulfilled, if you stay with a job when others would let down, if you're willing to show someone else how to do something, you're the "responsible"

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Have you heard that the way to get ahead is to keep information to yourself to "get the jump" on others? Forget it! Everyone respects brains, and management knows that someone who offers suggestions to help fellow employees is a good man for a key job. Because supervision—a prime executive task and talent—consists largely of teaching others, helping them to do their work better.

Are you willing to learn? The potential executive knows that he must literally **learn** to succeed—by **taking courses**, talking to superiors or more experienced co-workers, keeping up with trade literature. But technical knowledge is not the whole story. The management training program, for instance, emphasizes the development of lifelong "study habits". Managers learn to recognize the needs of their customers by keeping a sharp eye on the kind of clothes worn in their towns, talking to the townspeople about their shopping needs and preferences. Learning all you can about the people **your** firm serves will help you do a more effective job now—and boost your managerial potential.

Do you accept criticism graciously? Taking criticism personally is not only a sign of immaturity—it's a sure way to cheat yourself of good will and valuable pointers. If you honestly think your critic is wrong, speak up and make counter-suggestions. But be sure you speak from knowledge and not from hurt pride—especially if it's the boss whose opinion you're challenging.

Can you express yourself well? Unless you can phrase your thoughts clearly and concisely, you're not adequately equipped to tell others what to do. Numerous personnel studies have shown that executives in every field tend to have above-average vocabularies. If you know you're weak here, or in the spelling or grammar department, correct these deficiencies before they hurt your chances.

Does time fly? If it seems to stand still, chances are your future is progressing at the same clip. There's nothing wrong with clock-watching so long as you can use the clock as a **stimulus to work**, not as an escape from it. If you find your job so dull that you count the hours, maybe there's another position within the company that would be more congenial.

Are you an optimist? A good executive is optimistic and enthusiastic about his job and his company, and seeks to foster this constructive approach in his co-workers. Do you try to create good will for your company—both on and off the job? "Talk up" your firm when you're among friends, instead of joining the futile chorus of grippers?

Are you ahead of the competition? The best way to time your speed in the race for success is to keep a record of your performance. No matter what your job is, note how much you accomplished each week or each month. After a while, you'll find yourself automatically setting goals, concentrating on beating your most important competitor—the you of last year or last month. In the process, you'll have developed a vital leadership

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85 to 90 — You are definitely management material, but you'll be wise to step up your efforts if you want to live up to your potential.

75 to 80 — You **can** make it, but you have a lot of competition. Scrutinize the questions on which you lost points, then ask yourself how you can improve.

65 to 70 — The odds are against your landing a job in top management **unless** you can lick those traits that have cost you so many points.

Below 65 — Being a manager isn't everything. Your best bet is to seek success as a spouse and as a citizen. If you have the gumption, a management position **is** barely possible but you would probably be happier seeking a career in another direction.

DANCE CARAVAN TEACHING TOUR

Some of you may not be familiar with the name 'Dance Caravan', but chances are you'll recognize the names behind the name, to wit: Danny Hoctor, Jules Stone, Bob Kimble, Betty Byrd and Gertrude Hallenbeck.

The Caravan idea was formulated in the summer of '59 when Hoctor, Kimble and Stone chanced to discuss the fact that, while many teachers manage to attend the large annual national conventions each year, there are literally hundreds who, for one reason or another, find it impossible to do so and therefore rarely, if ever, receive their dance material in person.

Because all five dancers have taught on numerous occasions for the various national conventions they were well aware that there might be some who would feel they would be pulling attendance from these conventions. On the other hand, their years of experience in the dance teaching business told them what successful business men in any business already know—that good competition builds business—even for its competitors. And this they reasoned is no less true of the dance business.

They knew also that by whetting the dance appetites of teachers from coast to coast who had never been privileged to attend a large national convention, they would also be playing an important part in stimulating the desires of these same teachers to attend national dance conventions.

With these thoughts in mind the trio asked for an audience with board members of Dance Masters of America and Dance Educators

of America in order to discuss with them their proposed plans. Their request was granted and their plans acted upon. Shortly thereafter they were invited to appear before the National Council of Dance Teacher Organizations (whose job it is to help coordinate the affairs of all dance teachers' associations) and to again present their plans. This they did. The rest is history, for the Council unanimously endorsed their project.

So that they could encompass the teaching of all types of dancing the trio engaged Betty Byrd to teach Ballet and Jazz and Gertrude Hallenbeck (who was elected to Jacob's Pillow Hall of Fame for her contribution to the field of dance, to instruct in Children's dances (ballet, jazz, etc.). Following is a list of cities in which the group will teach. Future plans call for appearances in Canada, England, Australia and New Zealand.

Indianapolis	June 15-16
Memphis	June 18-19
New Orleans	June 21-22
Dallas	June 25-26
Houston	June 27-28
St. Louis	July 1-2
Cleveland	August 8-9
Omaha	August 11-12
Denver	August 14-15
Salt Lake	August 17-18
Los Angeles	August 20-21
San Francisco	August 23-24
Portland	August 26-27

For complete information on the tour write: Dance Caravan, P. O. Box 525, Radio City Station, New York, N. Y.

NICO CHARISSE ON TEACHING TOUR

One Salt Lake City paper termed Nico Charisse's tour as a "One Man Dance Convention".

Mr. Charisse's dance career dates back some 45 years. Some of the 'greats' he has had a definite hand (or foot, if you prefer) in teaching have been Ava Gardner, Jose Ferrer, Bette Davis, Marilyn Monroe, Vera Ellen and Shirley Mac Laine. It was Charisse who coached Miss Mac Laine in the recent Can Can number—the very one Krushchev blushed over. Perhaps the most famous of his past students was his former wife, Cyd Charisse.

What prompted his present teaching tour was his desire to get out and see old friends as well as the scenery. He plans to hunt and fish en route as his teaching tour permits. And to prove it he has equipped his car with camping out facilities. And oh, yes, he carries his own boat along with him "I just decided to take things a little easier," he says with a grin. But a glance at the following list of cities may tend to dispute this. Below are some of the cities in which Nico Charisse will teach:

California: San Jose; Arizona: Phoenix, Tucson; Texas: El Paso, Del Rio, Midland, Wichita Falls, San Antonio, Houston; Louisiana: New Orleans, Lake Charles; Alabama: Mobile, Montgomery, Birmingham; Tennessee: Nashville, Jackson, Memphis; Missouri: Jefferson City, Springfield; Oklahoma: Oklahoma City; New Mexico: Santa Fe, Albuquerque; Colorado: Denver and Provo.

For additional tour information
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Our Readers Write

Dear Editor:

I have wanted for some time to thank you for the publicity you gave in Dance Digest in publishing our pictures and the story of the telegram from Beaumont's mayor when we were teaching for the Southern California Club Convention.

Perhaps you will understand why I haven't done it before when I tell you that on October 26th our studio was completely destroyed by fire. We had no files, no addresses, nothing left! It still makes us sick to think of it, but we managed—with much help—to pick up the pieces and opened our classes one week later. Little by little we are acquiring mirrors, barres, and some of the pretty things that make a studio both artistic and "homey". Everyone was wonderful to us—helping to find a place, lending us furniture, chairs, even pictures and flowers for the re-opening.

And now I am "head over heels" in work for the South Texas Association Teachers of Dance Convention in February 5, 6 and 7 at the Rice Hotel, Houston.

I will enclose a brochure and perhaps you will be able to give the South Texas Association Teachers of Dance a "plug" in the Dance Digest. I would say "Thank you" for myself and thank you for the club. I know they would appreciate it.

Judith T. Sproule.

President South Texas Association
of Dance Teachers.

News Briefs

● Ballet Repertory Workshop Company, under the direction of Arthur Mahoney, will have its first performance at the Y.M.H.A. - Kaufman Auditorium on Sunday afternoon, April 3, entitled, "An Afternoon of Ballet".

There will be a group of 15 dancers in two new ballets — "Reverie", to music by Chopin, and "Mademoiselle Charmonte" to music by Mozart, plus divertissements.

● A variety of dances, from the hornpipe to rock and roll, will be discussed and demonstrated in an "Outline of the Dance" course to be offered by New York University's Division of General Education during the spring semester.

Participants in the non-credit course will study the dances of antiquity, special dances of the Middle Ages and Renaissance, the European folk dances, the beginnings of the ballet, the contemporary dance, the ethnologic dance, dances in America, and the modern dance.

Instructing will be Charlotte Nelson, dance instructor at the Nadya Romanoff Studio. The class will meet from 11 a.m. to 1:30 p.m. on Tuesdays from February 2 through May 17.

Further information on the course can be obtained from Miss Gertrude Stoddard, Administrative Assistant, Division of General Education, New York University, 1 Washington Square North, New York 3, New York.

● The Theatrical Dance Studios new San Diego studio presented its first dance recital to a standing room

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only crowd of some 1500 persons at the Roosevelt Junior High School in San Diego, California . . . Al Gilbert has been notified that he has been made a full member in the American Society of Composers, Authors and Publishers (ASCAP) in recognition of his outstanding work with children. He is at present preparing additional tap technique recordings which will be released by Stepping Tones Records in the near future.

● Troy Howard, director, School of the New Hampshire State Civic Ballet Company, recently was proclaimed by one of New Hampshire's major newspapers as "a leading spirit in the region in the teaching and promotion of ballet."

Mr. Howard founded the present school some three years ago. Recent-



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ly Troy Howard presented the New England Civic Ballet Company of Boston at the Colonial Theatre in La-covia, New Hampshire, before a record attendance for the second time in the past six months.

The program consisted of the Nutcracker in three acts, the Don Quixote Pas de Deux and a new ballet, "Salute to Sousa," choreographed by E. Virginia Williams of Boston.

- The Shirley Broughton Dance Company's February concert will include several new works: "Parlor Game," choreographed by Marvin Gordon to a newly commissioned score by W. Dorsey Stuart; Jean Erdman's modern classic, "Daughters of the Lonesome Isle," to music by John Cage; "The Moth," choreographed by Danny Joal, music by Andrew Imbrie, and a new work by Shirley Broughton.

Says the company director: "There is room in the company for a few new members. However, we are interested only in people with a special orientation. Our purpose is to build a stable repertory dance company. The current trend of companies forming and re-forming for each concert negates real growth. Creative work obviously cannot flourish in this scene of chance. To further strive for quality, we have initiated three-hour company classes, three times a week. In Miss Broughton's opinion the hour and a half classes are strictly for dilettantes." Any one wishing to audition for this company may call Chelsea 3-4301.

- Gertrude Edwards Jory held a teachers' class in ballet at the Kirkpatrick Studio in San Mateo, California on Feb. 6th.

- Frances Hatch Park presented her ballroom pupils over KTVU Television Channel 2 on Jan. 31st. Show was titled "Teen Age Salute".

• Judith Ann Sproule of Beaumont, Texas had a most unfortunate disaster with a fire which burned her studio to the ground, records and all. With the help of sincere friends she is gradually getting a new start with her new studio.

• "Tough teen-age boys who used to scorn dancing classes as square have been flocking to schools lately to learn the latest rock 'n' roll gyrations. . . ." So goes the quote from the New York Times attributed to Earl Atkinson, interviewee and President of DMA's New York City Chapter. The Times interview devoted some one hundred words to the activities of the DMA N. Y. City Chapter. (It was interesting to note that such an astute paper as the N. Y. Times was not above mentioning the actual names of a number of dance studios in the item. Quite a contrast to some of the smaller and less significant papers in some parts of the country—where they disdain to mention any individual school, unless it's in a paid ad. — Editor)

PAUL TAYLOR & CO.

An evening of dances by PAUL TAYLOR and Company was presented on February 13th, at Hunter College Playhouse, in New York City.

The program consisted of three features:

A first performance of MERIDIAN (music by Pierre Boulez)

A first performance of OPTION (music by Richard Maxfield) and IMAGES AND REFLECTIONS (music by Morton Feldman), seen as a piece for full company last year, has been revised and was presented in duet form.

PAUL TAYLOR was recently seen as guest artist with the New York City Ballet in "Episodes", where he danced the solo to the Variations Op. 30 created for him by George Balanchine—for which he received unanimous critical ac-

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claim.

Assisting dancers were Viola Barber, Akiko Kanda, Maggie Newman and Dan Wagoner—Pianist: David Tudor Lighting: Tharon Musser; Costumes: Bob Rauschenberg.

This summer Paul Taylor will appear at the Third Festival of Two Worlds at Spoleto, Italy, where he has been invited to participate as dancer and choreographer by Gian-Carlo Menotti.



DANCE DIGEST

'Perhaps our rates are higher than some, but we don't insist on parents attending any recitals.'

THAT'S ME ALL OVER

by
Lyn Dellis

You should hear the folks exclaim
About my partner's unusual beat
While trying to avoid
My ubiquitous feet.

DANCE TEACHERS' ASSOCIATIONS

*You are welcome to send news of
Your Association to this Column*

Teachers' and Students'

section

DANCE MASTERS OF AMERICA,

Chapter 17, held a One-Day Convention and Student Course January 24 at the Shoreham Hotel in Washington, D. C. A testimonial dinner was given in honor of Leroy H. Thayer, retiring Chapter 17 President. Schedule for the day included: Hilda Butsova, Ballet; Larry Stevens, Jazz; Helen R. Flanagan, Tap; Lucille Dubas, Ballroom.

D.M.A. NEW YORK CITY CHAPTER

held a special Christmas Convention, December 27-28, at the Hotel Edison. Faculty included:

Wally Dashiell, Children's Character; Royce Dodge, Tap; Timmy Everett, Modern Jazz; Leon Danielian, Acrobatics; Gene Navarre, Tap; Bob and Doris Belkin, Merengue; Val Escoff, Waltz; Vic Wilson, Cafe Tango; Alex and Mona Desandro, Samba; Anita Gordon, Rock 'n' Roll; Gloria and Jaro York, Cuban Cha-Cha-Cha; Phil Jones, demonstration by his students; Sis Anagnostis, Teen Age; Kaye Kafka, Polka; Antony Valdor, Rhumba; George and Marion Rutherford, Fox Trot; Don and Betty Begenau, Mixers; Edward Sinclair, Tap; Bob Hamilton, Modern Jazz; Darrell Henline, Free Style Ballet; Leticia Jay, Oriental; Earl Atkinson, Modern Jazz; Eva Varady, Children's Ballet; El Warner, Acrobatic; John Phillips, Mambo; John Lucchese, Peabody; Pedro and Olga, Advanced Cha-Cha; Joe Bello, English Quick Step; James Mitchell, Latin Quickies.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS held an All-Day Dance Material Session Feb. 7th at the Sheraton Towers in Chicago. The faculty included: Eddy Smith, Production; Ann Dirksen, Modern Jazz; Bentley Stone, Ballet; Jane & Jean Bonath, Children's Novelty; Gus Giordano, Modern Jazz; Jean Wolfmeyer, Ballroom Mixers; Don LeBlanc, Rock & Roll; Ronald F. Dodd, International Style Ballroom and Billie Roe Kagen, Teen-Age Foxtrot. North Carolina Regional Directors include: Floretta Baylin, Supervisor; Christine Goodman, Reg. Dir.; Kathleen and Clyatt Bade, Reg. Dir. NOTE: The office would like the correct address of Anna Ludmilla.



Susan Henderickson, former Mason-Kahn student, now performs professionally in the east bay (Oakland, Calif.)

SOUTH TEXAS ASSOCIATION OF DANCE TEACHERS, D. M. A. CHAPTER 3, held its Spring Convention February 5-7 at the Rice Hotel in Houston, Texas. Faculty included: Gerald Cummins, Tap; Thomas Armour, Ballet; Bob Audy, Jazz, and Jeremiah Richards, Ballroom.

D. M. A. OKLAHOMA CHAPTER held a Material Session January 10 at the Mayo Hotel in Tulsa, Oklahoma. On the schedule were Don Jones, Ballroom; Kotche, Ballroom; B. Barger, Tap; Suzanne Bettes, Ballroom; B. Francisco, Modern Jazz, and J. Grigsby, Baby Work.

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D.M.A. CALIFORNIA CLUB No. 1 held an Open Session of Specialized Training at Call's Dance Center in Long Beach, California. On the teaching staff were: Virginia Handford, Baby Work; Bob Regger, Hindu Jazz; Betty Watson, Intermediate Tap; Beth Berg, Modern Jazz; Bert Prival, Ballet and Semi-Character and Lottie Gozier, Music and the Dance.



The above picture of Hctor & Byrd (Danny & Betty) was taken during their floorshow at New York City's famed Latin Quarter. The team was the first Tap dance act in four years to have been booked into the Latin Quarter.

DANCE TEACHER'S CLUB OF CONNECTICUT, D.M.A. 18, held its 40th Anniversary Meeting January 17 at the Helyn R. Flanagan Studio in Hartford. On the faculty were: Madame Huapela, Hawaiian Dances, and Jane Dodge, Modern Jazz.

DANCE MASTERS OF PENNSYLVANIA, CHAPTER 10, held an All-Day Session with Al Gilbert at Roosevelt Hotel on January 17. Mr. Gilbert taught a variety of dances, from Baby Work to Advanced, plus Production Work in Tap, Jazz and Ballet.

D. M. A. WASHINGTON STATE CHAPTER 29, held its first Material Session January 17 at the Early-bird's Club, Spokane, Washington. Guest teacher for the day was Mary Kasi. Day's work included: Ballet Technique, Tap and Jazz. Officers in this new club are: L. Rene, President; Sally Seiler, Vice-President; Bernice Weiscopf, Treasurer. Directors: Theres Weiscopf, Myra Laee Jacobson and Arlene Wadkins.

DANCE MASTERS OF OHIO CLUB 16 held a One-Day Convention February 14 at the Hotel Pick-Miami in Dayton, Ohio. Faculty included: Jules Stone, Tap; Virginia Stevens Jones, Ballet; Lewis Hall, Baton.



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"SKY KING'S" SITTER GIVES ADVICE

"Baby sitting is *fun*. But don't forget—it's a big responsibility too!"

So says Gloria Winters, lovely CBS-TV star. Onstage, she's Penny in Nabisco's "Sky King" series. Off-stage, she often baby-sits with the two charming daughters of Kirby Grant. He's Sky King. It's an unusual double role.

Gloria has learned a lot from sitting with Kendra Lee, 6, and Kristin, 4. She's done it since they were babes-in-arms.

"Sitting," says Gloria, "is a wonderful way for a teenager to earn pin money, even money for dance lessons."

"A child is a priceless treasure,"

OFF-BEAT (Teen-age girls)

Need money for your dance lessons, costumes, shoes, etc? Here's one way to help you earn the money—plus a few well advised pointers on how best to fulfill the job.

she says. "It's a tribute to *you* that the parents will entrust him to you. Always remember when you're on the job, the job comes first."

Baby-sitting duties will depend on how old the children are.

To baby-sitters, Gloria suggests:

If the youngster is under two, he is likely to be asleep when you arrive. Your job will be to look in occasionally and to listen for sounds.

Find out where the bottles and diapers are, and ask the mother about feeding. When the child wakes up,

BEDTIME SNACK OF COOKIES is served the Grant youngsters, with a tall glass of milk. Gloria seems to have a devoted audience in the real-life children of television's first flying cowboy.



"NIGHT-NIGHT," say Daddy and Mommy, as television's "Sky King" and his wife, Carolyn, leave Kristin and Kendra in baby-sitter Gloria Winters' care. Gloria plays "Penny" on the CBS-TV Saturday series.

does he usually want milk or water? Should the milk be warmed?

Children often wake up at night and cry. No need to be alarmed. But unless the child drops right back to sleep, it's *your* signal something is needed.

It may be a little cuddling that's called for, or a diaper change, or a feeding. Maybe all three. Know exactly where everything is, in order to avoid confusion and delay. The child *knows* when *you're* calm and relaxed, and your gentle assurance helps to put him back to sleep. Try singing a quiet song—no rock 'n roll!

With older children your duties will be more varied, especially if the sitting involves part of the day as well as in the evening.

Be sure you're well rested and full of energy. The kids will want to play—vigorously! You should participate, and should have plenty of ideas about things to do.

Have a little talk with the mother about the children's usual play routine and where the toys and games are. This will smooth the way for both you and the children.

Do some things *with* the children, and let them do some other things *themselves*. For example, you can play hide and seek with them, or watch them practice their dancing if they're taking lessons, then fade into the background and let them play with paints or blocks while you simply provide encouragement.

Keep your good sense about you, and watch for signs of fatigue or boredom. Change activities when this begins to happen.

Be well prepared for suppertime. Know what you are going to serve and get it on the table quickly so you can devote most of your time

to the children.

Sometimes it's hard to get youngsters to "unwind" after an exciting day. Slow down the pace after supper. An hour of TV may be just right. And be sure the regular bedtime is observed—as closely as possible, anyway!

After the kids are in pajamas, reading or story-telling is one of the best ways to prepare them for the final goodnight. Children especially love to have new stories *told* to them. Why not go through some books and stock your memory with a few good stories before you go babysitting?

When youngsters are asleep, don't entertain friends downstairs. Babysitting is a *job*, not an excuse for social activity. Do homework, listen to the radio, or watch TV. Keep the radio or TV tuned down *low*, however, so you won't miss any sounds.

If the children are very young, look in about once an hour to be sure everything is all right.

Before the parents leave, write down the phone number where they can be reached. Also take down the phone number of the family doctor and that of a nearby neighbor. It's unlikely that any emergency will arise, but you can be ready for one that does.

The more experienced you become, the more you will find yourself doing the right thing by second nature. Gloria Winters looks forward to her baby-sitting assignments—and you will, too.



The Al Gilbert Dancers with Chucko the clown as they appeared at the Moulin Rouge in Hollywood. —Ron Stevens



TEXAS ASSOCIATION TEACHERS OF DANCING held its 30th Annual Convention at the Baker Hotel in Dallas, Texas, December 27-30.

Faculty included: Thomas Armour, Ballet Master; Skip Randall, Tap; Rose Lorenz, Children's Work; Gus Giordano, Modern Jazz; Judith Sproule, Acrobatic; Russell D. Curry, Ballroom; Dorothea Duryea Ohl, Ballroom; J. H. Vandapool, Ballroom.

Officers elected for the ensuing

year were: Goodloe Lewis, President; Mary Frances Garlington, First Vice-President; Natalie Neal Skelton, Second Vice-President; Judith McCarty Hansen, Corresponding Secretary; Frances Burgess Bleeker, Secretary-Treasurer; Lillian Cain, Normal School Principal; Louise Finley, Ballroom Chairman. Board of Directors: Mary Lou Young Shepard, Denard Haden, Jackie Troup Jarvis, Dick Chaplin and Ralph Abel.

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

FOR PURPOSES OF FORMATION TEAM ROUTINE. REPLACE BACK WALTZ STEP WITH THE BACK LOCK CHECK (SLOW LOCK) AS FOLLOWS:

- **First eight steps of above combination
9. Draw R.F. back loosely across and in front of L.F. (without weight) 2-3
 10. R.F. fwd. towards outside of circle into natural turn and twist turn as explained in Formation Routine 1
- **The Swivel to the right on the balls of both feet as described in the Formation Routine is known as the Switch.

SPIRAL STEPS

The Spirals are a series of waltz steps done in alternating parallel position (L. side to R. side), and can be done in place or travelling down the Line of Dance. (counted 1-2-3)

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(16 pages)

Designed for "Original Student Inquiries".
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- **Selecting a qualified dance school.**
- **Dance students make better school students.**
- **A few important "don'ts".**
- **No delinquency problem with dance students.**
- **Dancing's physical benefits.**

BOOKLET-2

(12 pages)

Makes an excellent "follow-up" in the event that a prospective dance student fails to enroll on the original inquiry. A few of the subjects covered are:

- **A word about dance recitals.**
- **Don't be a "stage-mother".**
- **Should students give their dance teacher credit?**
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PLEASE NOTE: Both Booklets are complete within themselves and were written for the express purpose of helping you to increase your dance student-enrollment — regardless of the type of dancing you teach!

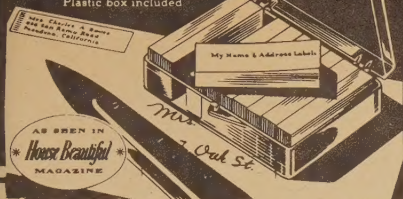
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